

REBEL-A-Go-Go #3 \$2



winter 2001

So here is issue #3. It's been a really long time since I've done an issue of this zine -more than a year, infact. I didn't rush into #3 cuz for the past year so much has gone on that I didn't find enough time and I wasn't inspired to work on it. I had a lot of stuff that I was thinking about but I didn't feel it was important enough that it should be put in a zine.

Now I feel as though I have turned a new leaf and I have so much I was to write about. Especially within these last few months, there is so much to discuss, to learn about, to experience. I have stopped being involved in petty friendships. I've started to read more. I've done some spring cleaning. I've gone to more activist functions, and along the way I have met some great people.

My passion is photography and I have started to work very hard at getting my photos seen and to keep improving my work. I've already gotten a great response to the photos of Ripped To Shreds, Cold Sweat, and Spitting Teeth and I would still like to get more feedback so feel free to write to me.

I wanted to get this done by November 30th but for printing reasons and the fact that the first layout was driving me crazy, this took longer. I cut out a lot of stuff about the war because I felt weird reprinting other people's work. I care so much about our current war and I wish I had more space in here to write about it. For now let me say that altho this war looks like it's about to end, it won't. Even if the bombing stops in Afghanistan, a new war on terrorism will start up in other parts of the Middle East. Let us never forget about those who have died already -on both sides of the sea. Let us end the suffering. Let us rebel for peace and justice.

♥ Maggie Mae

Detour

We ended our relationship a month ago. The seven months we shared were some of the best times of my life and these weeks without him have been draining. It was my choice though. I put myself in this place. I want to be friends with him but it feels like everything he does irritates me. He never used to drive me so crazy and every time I snap at him now, I am surprised at myself. In the time we were going out, I had lost all my friendships and for a while I blamed it all on him. I met people because of him. Before we dated I had never been to a crust or hardcore show and seeing a different scene was exciting. I like the kids in the crust and hardcore scenes but I wouldn't call them my friends. I have never had a conversation with any of them and we have never hung out. Some day I hope to be friends with them but right now I have no clue about how I can. To tell you the truth, I am terrified of talking to them. I'm scared of them thinking I'm dumb. I'm scared of saying something dumb. I'm scared that we will have nothing to say to each other. If I went to shows without him, I doubt that anyone would talk to me. I doubt I would try to talk to them. I feel as though our only connection is that we know my exboyfriend. Everyone already knows each other and I end up feeling like the new girl at school every time I'm by myself at a show. I used to be cool going to shows alone before we started dating. I was very independent. Now I'm nervous, scared, and on edge. I don't expect people to come up to me, but it would make me feel better to know that they see me and want to know me. I get all cut up inside when I watch him talk to people. Sometime one of them will say hi to me and I blow it by being so shocked that I am in existence to them that I freeze up and smile, or just say nothing at all. I long for the day that

I have friends who I can go to a show with and then hang out afterwards. I long for the day that I can come out of hiding behind my camera and feel confident about myself.

A Student Anti-War Manifesto

Let's build a movement where we, as a tightly knit community of students can network in order to create a wide access of information. Let's be there for each other; to defend each other. Let's build international links with each other. Together, we can learn from the past in order to challenge the system in the here and now. We can pressure pro-war schools and become a highly concentrated community of people that will talk to each other and build grassroots organizations with each other. We can make the anti-war movement fun thru art, music, community events, and parties because nobody will do this for us and nobody can do it like us. Let's encourage a movement for the people where we are not generic and are not on the defensive. A movement where we don't self-censor and we don't limit the people who could be involved. Let's have a movement where we don't lie. A movement where we don't ignore each other's issues and are free of time constraints and nationalism. Let's rid ourselves of pre-existing prejudices and racism and the "us vs. them" mentality. Let's be creative, thought provoking, and brilliant.

Soundtrack to Ragg #3

Mudhoney "Superfuzz Bigmuff" + Cyndi Lauper "She's So Unusual" + Harum-Scarum "Suppose We Try" + Abcess Operandi Comp. + Michael Jackson "Thriller" + Elvis Costello "Punch The Clock" + Simon and Garfunkel "Bridge Over Troubled Water" + Bis "Return To Central" + Fugazi "Repeater" + Issac Hayes "In The Beginning" + Nina Simone "I Put A Spell On You" + E150 s/t + Teen Cthulhu/Iron Lung split 7" + The White Stripes "White Blood Cells" + Melt-Banana "Teeny Shiny" + A Raincoats mix tape + Kristen's Country Classics mix tape + 7 Year Bitch "Viva Zapata" + L7 "Hungry For Stink" + Cat Power "Moon Pix" + Limpwrist s/t + Trolls Cottage "Everybody Walks At A Different Pace" + Sublime "40 oz. To Freedom" + Billy Bragg "Brewing Up With" + PJ Harvey "Dry" + (International) Noise Conspiracy "Survival Sickness" + Charles Bronson "Youth Attack! 10" + Nuggets Comp. + PJ Harvey "Rid Of Me" + Cat Stevens "Mona Bone Jakon" + AC/DC "Highway To Hell" + Elliott Smith "Either/Or" + Pretty In Pink soundtrack + Outkast "Stankonia"

THE ART OF COMMUNKATION

Spitting Teeth, a local hardcore band opened for the latino-positive, queercore band, Limpwrist on November 16th. ST's guitar player, Mike wore a Gang 13 t-shirt that had a gagged woman on the front and "Shut the fuck up, bitch" written on the back. A lot of kids were offended and commented to their friends about it. With all the tension in the room, a member of the newly formed Womens Legal Action Coalition, a group who were tabling that night, stood in front of Mike and flicked him the bird the whole set, and would tell him to go fuck himself in between songs. After a few songs a girl in the pit hit the WLAC girl who was backed by her whole chick posse. The girl who was hit got really pissed off by it and kids in the crowd had to break it apart.

I had been thinking about that incident for a week or two afterwards and then I get an email from the WLAC. Before the flicking off and the fighting, I had been interested in getting more info. on the group. I tried asking a member what their objectives were and how they intended to meet them, but I had been only given a list of things the group accepts and things that they reject. I had given them my email address hoping for some better answers to my questions. By the end of the show, I had a negative view of them in my mind and the email infuriated me

It started out by saying, "On Thursday, November 15, the WLAC launched an attack against the silencing of women's voices within the hardcore music scene." Women are not silenced in the hardcore scene. If they feel silenced it is probably because the girls either being observers or cufflinks. There aren't that many girls in the scene in the first place. The ratio of girls to boys are really unequal but

I don't see how it's the guys fault. If you go to a hipster show like the Murder City Devils, you'll see lots of girls in the audience. If you go to a jock rock show like Champion, you'll see less girls, and at a metal, sludge, grind, or crust show, you'll probably see even less. You can't force people to go to shows. It's nobody's fault that girls are a smaller percentile than guys. Maybe more girls dig less aggressive music, maybe the hardcore scene doesn't interest them, maybe they are intimidated or don't even know about it. Whatever the reason, I doubt it is that guys don't value women, because they do. The girls I see at shows are great friends with a lot of the guys. For the most part, everyone gets along just fine. Another thing to think about is, how many of the girls who do go to shows play in a band? How many of them do a zine? Take photos? Roadie? Own a label? Support the scene in other ways? Not many, huh? Probably not. Let's say the 10, 20, 35 girls that make up the female part of the scene all do something, it might seem awesome but muddy compared to the other 500+ guys in the scene. The guys might not be silencing the girls, the girls are just outnumbered. No one's to blame, and it is still uncool. Those 10+ girls should be noticed and applauded for what they contribute -it's just hard to see them when they are mixed in with 400 guys. But you are only silent if you allow yourself to be. If a girl is feeling like her voice isn't being heard, she should start up a band, create a zine, volunteer at shows to get to know more people, or find some other outlet or way to get out of the slump. Sometimes just being new to a scene can feel silencing. Making friends can obviously get a girl to have conversations with kids in the scene. While getting active, it goes without saying that girls should be supporting each other. I think I see more girl-girl aggression than I see boy-girl aggression. That whole pitting girls against each other thing has to stop. "Beckie writes a cool zine and got to

interview Toxic Narcotic. Fuck that bitch." How are girls ever gonna feel accepted by the guys in the scene if we can't even support ourselves?

The email went on to explain the incident at the show and explained why flicking Mike off was a positive response to the t-shirt. "In the eyes of the WLAC, a spirited and vulgar expression of ideas was the appropriate response that evening. If the fellow from Spitting Teeth actually desired to talk about how his sexism affected those of us who were angry, he very well could have approached us for a discussion. Rather, he demanded that we come to him. Why should it be the responsibility of a target of oppression to approach an agent of oppression?" In a perfect world, people would be able to realise what things they do to make people upset but in reality, nobody can read minds. It is equally demanding of the WLAC to think Mike should go up to them. In a sense, it isn't a responsibility for any one side to go up to the other and start a discussion. Both sides should be encouraged to do so. Either one can go up and start a dialog. But to assume that an agent of oppression is going to talk to the target of oppression about what is bothering them is almost absurd. It would be cool if the agent could see their faults and try to change them, but it's so unlikely. It's like saying that Nike should raise a discussion with their exploited workers. Likely to happen? No. The targets of oppression throughout history have always been the first to speak up. Unless someone tells the agent that nobody is gonna take their shit anymore, the agent is gonna keep on doing whatever it is that they're doing. Look at the civil Rights movement. Would the Jim Crow laws have been abolished and the bills have been passed if the oppressed hadn't gotten into the streets and protested? No way. One can't wait for others to come to them. That person could be waiting for years. This is what DIY culture, somet

hing that hardcore and the greater punk community supports, is all about. Do it yourself!

The goes on to say "We, the WLAC are tired of being responsible for suppressing our anger and being expected to conduct rational discussions with those who oppress us. The notion that dissent should always be polite and quiet, especially coming from women, only serves to provide the illusion of resolve and drain the passion that is necessary to a truly revolutionary politic." Being rational doesn't mean being quiet and submissive. Rational dialog applies to anyone, not just women. Have passion and energy, but have intelligence and maturity, too. So if they really feel that girls shouldn't have to be rational, I am curious as to why they support eachother with giving mike the finger, but they get upset when a girl hits them. So their so-called "revolutionary politic" doesn't apply to them? In my eyes, flicking someone off can be an act of oppression, just in a smaller form. Whether you're flicking someone off or exploiting a worker, the message is still the same: You are weaker than I am and I will fuck with you. The email states that they don't like the notion that girls must be "polite and quiet" and all that sort of gendertyping, but what about the sexist gendertyping that says girls are allowed to hit, kick, and yell at a boy but a boy isn't allowed to hit back because hitting a girl isn't okay? How is that not sexist? If you scream in someone's face, most likely they won't listen to you. And if you hit someone, most likely they'll hit you right back. If you are rational, and avoid raising your voice, you have a better chance in resolving an issue. It has nothing to do with gender it has to do with not feeling harassed. Being radical can mean being respectful. Screaming doesn't always get you what you want.

I am a feminist but I will not support any fe

minist or otherwise who think that girl oppression gives females the right to be assholes and to get away with it. Girl oppression shouldn't be pushed over onto boys. We should all strive for equality -not an eye for an eye. Mikes shirt was very sexist and uncool, but fl kicking him off, telling him to go fuck himself, or keeping your mouth shut isn't okay either. In a scene that strives to be unified, we should stick together, educate eachother, and not allow ourselves to fall into traps (be it gender molding, oppression of any kind, pigeonholing, etc.) We must create and keep an environment where we can support eachother and learn from our mistakes and preconceptions.

Education My Ass! by girl

Everyone thinks that if yr home-schooled ya n ever make any friends. Everyone is an idiot. The thing is, during 7th, 8th, and 9th grades I met my best/lifelong mates, Jenny, Six, and Sally. By like, 9 am I was already done with all my work so I had the whole day to veg and watch daytime TV. I not only learned history from my mum, how that if an eleven year old i s smoking pot and having sex, a makeover can help her out (hello, that's my acerbic wit, g uh).

I realized that trash TV would become a staple in my past home-schooled life, present high school life and to carry into my adult life.

Daytime TV is divided into 2 parts: Reruns and talk shows. The reruns are either cheesy sitcoms from the late 70's, early 80's (bosom buddies, three's company) or mid-80's, early 90's (full house, just the ten of us). It's not like these shows were always induced seizures or created trouble over shores, it's just that they were always sooo predictable and well, lame. The good news is the shows are cancelled but the bad news is that they will forever live in syndication.

Talk shows are much different; first you have ones with like, celebrities (rosie, regis, the view) plugging their "projects." Those aren't tooo bad but usually there is always the same washed up actors, some blond chick with fake tits and ways to use feng shui.

But the best are the ones starring the whitest of white trash or the chicks with the biggest booties ever (ricki, jenny, jerry, montel is neutral). Usually, the shows are about kids. Either they are beating up eachother (or their mums), being beaten up, or dressing weird, according to their hick mum. The kids that are violent go to boot camp because that really works (acerbic, again). The ones that aren't are told by some chick in the audience that they are "all that" but then return to home to get called faggot, bitch, what have ya. And the ones that dress weird look like a fucking idiot (after their makeover, that is) on national TV. But this is where it stops. It is this kids choice to go. The asshole kid can just like, break a door, the make fun of one can like, cry and the goth kid can like, listen to Marilyn Manson really loud and the parent will give in. Daytime TV is shite. Some kid (like me) can be watching Mr. Wizard and getting smart but I either wanna see Stephanie Tanner (who is like a coke head now) hide her pierced ears, or how \$inderella looks after the makeup is washed off

Now please watch with caution in sike days. Cheers!

PS. ya might think im dumb as a box of rocks cos i watch TV all day but actually im in the 91 percentile in the county and am going to like this muck mucky high school come fall, so shows what ya think!

Some of My Favorite Films

When Harry Met Sally + Romper Stomper + A Young Poisoners Handbook + Edge of Seventeen + CKYZK + Harold and Maude + Hedwig and the Angry Inch + Dancer In The Dark + Labyrinth + Brain Candy + The Wanderers + Auntie Mame + Like Water For Chocolate + 101 Reykjavik + Ghost World + Beautiful Thing + The Adventures of Sebastian Cole + Reality Bites + Best In Show

VÄGRA KALLAS HORA!

DON'T LET THEM CALL YOU A BITCH!

I disagree with women who say that they don't feel supported in the punk scene. I've been going to shows now for many years and I have yet to feel like my views don't count because I'm a girl.

It is true that there aren't nearly as many women in bands as there should be, but that has nothing to do with women not being accepted. Women just don't participate in the scene as much as guys do, and girls are outnumbered. The number of bands with women are not even near the number there are of bands with mostly male members. I have never seen a woman at a show do sound and I rarely see women help setting up equipment. I have only heard of two women being roadies (one of them being Karoline Collins, also a photographer). Women in the scene tend to get office jobs and rarely do technical work. By doing that, they are buying into the stereotype that women can't make valid music and should stick to making phone calls and balancing checkbooks. Girls shouldn't feel like they should only support great music and not make great music themselves, too. Some girls I know of take photos of bands (Robin Laananen, Susie Josephson, Cynthia Connolly), do interviews for (maga)zines (Kristine McKenna), do graphic art (Mackie Osbourne), and book shows (Kate Becker, Lori Lefavor) but christsakes, there has to be more!

Come on, girls! I know you can do more than that. It's just not right to complain about not being accepted when there isn't that much to accept. You're not showing what you can do. Women say that they can do just as well as men but i don't see many women punks actually showing what they can do in the scene. Lots of people love all-girl bands. If a band with girls in it is good, they are accepted. At La

dyfest Glasgow, everyone went nuts when Lady!Die, an all-female hardcore band from Holland played. (Reckon, it was ladyfest...) When my exboyfriend saw Melt-Banana play with the Melvins the audience was blown away. Harum-Scarum got a good reception when they played in Seattle with Shitlist and Deathtreat. The Gaia, an all-female hardcore punk band from Japan got written up in Aborted Society, a Seattle punk zine, to rave reviews by a boy. Chupacabra, a crusty political punk/metal band with dual female/male vocals, played last fall in Seattle and got people dancing and sold lots of merch. Sleater-Kinney have a huge following (both male and female) and so do/did Bratmobile, Bikini Kill, Joan Jett, the Gits, L7, Lois, Whorehouse of Representatives, Area 51, and Vice Squad. A lot of girls, though, don't get good at their instruments and just expect people to think they're good just because they're female. Kathleen Hanna made a big point that Bikini Kill was n't about musicianship but just about women getting on stage and making noise. If women musicians wan't people to like their music, they have to play good music and know their instruments. If a male band plays shitty music, nobody says "but they're guys so it's okay."

Besides getting out and playing, women should put more effort into their music. If they want to be respected musicians they need to practice not only with their bandmates but also by themselves. Women musicians also need to show progression and musical maturity. They need to keep challenging themselves and their listeners. Bikini Kill was a message band but their music never progressed. From their self-titled album to their final recordings, Bikini Kill sounds the same. Kathleen Hanna has challenged her listeners but her music is still very minimalist and her vocals haven't improved. Sleater-Kinney hasn't challenged people's perceptions of female musicians. They haven't pushed any boundaries musically or politically. Their song

s are about about feelings and not about things outside their world. Melt-Banana, however, with each album have consistently challenged their listeners and progressed in their instruments. As a band, they have done away with pigeonholes and with each album have added new elements to their sound. They started out as fast as fuck hardcore and now they're slowing down and adding different nuances to their songs while still creating vital music and staying independent. Although their lyrics sound like random words and don't have any meaning, the lyrics are used to improve the music and create interesting sounds. They are an anti-message band which leaves them open to do what they want.

Women in the scene can not only progress in music but are able to branch out and make a lasting contribution. Women in the scene may think that they can only do one or two things but there are so many ways to remain active that quantity shouldn't be an issue. It's more than okay to be a Renaissance woman! Push yourself! There are many examples of Renaissance women in punk. Exene Cervenka, since she's been in X, has performed across the world as a spoken word artist, recorded albums for Kill Rock Stars, and is a spokeswoman for women in rock as well as being a godmother of early eighties punk. Michele from Whorehouse of Representatives sang with them for the better part of a decade and after leaving began working at Profane Existence Records /zine in Minneapolis. She went from a DIY political hardcore band to a DIY political record label and cooperative. Joan Jett went from playing in the Runaways which was a band that was put together by a manager to going in charge of her own band, Joan Jett and the Blackhearts, to appearing in movies, and appearing on other bands records such as Bikini Kill's "Rebel Girl" single, and Evil Stig wi

th the remaining members of the Gits after Mia died to raise money for Home Alive. Valerie Agnew of 7 Year Bitch started Home Alive with many other women to raise money to further investigate into the death of Mia Zapata of the Gits (who was raped and murdered coming home from a bar in 1993) and to raise awareness on self-defense issues by giving classes all over Washington state. Alison Wolfe from Bratmobile helped organize the first Ladyfest held in Olympia, Washington. Hopefully from reading my little rant full of examples of awesome, active girls in the scene will realize that they are not only viewed equal to guys but are a valuable part of punk rock. Guys aren't going to make girls in the scene feel accepted until they have something to accept and enjoy. So with that said, all those creative girls in the scene (I know you're out there) go show the scene what you're made of! (edited by Matt)

Don't Fade Away

Recently my family and I learned that our dog Molly has Lymphoma which is cancer of the Lymph Nodes. If she doesn't take chemo therapy she will only live a month. If she does take chemo (which she is) she'll live for another $\frac{1}{2}$ year.

For all the 13 years Molly has lived, she has been my #1 friend. Most people when I tell them that are probably thinking what you are right now: What a fucking loser. I'll tell you, though, Molly never shit talks, I never feel stupid around her, I can tell her anything, she never ditches me to hang out with her boyfriend, and she never gives me lame advice that I would never use. Once when I took Molly to Tacoma and Olympia with me to flier for a Banal Existence benefit show. We were done fliering and I went into Old School Pizza to get some slices and when I went outside with Molly to wait for our order, I started talking to her like I always do. Two guys were waiting in line outs

ide and were making fun of me to eachother about talking to my dog. Those people are why I prefer to hangout with my dog. No piece of Oly hipster trash would ever get my time over Molly.

Lately Molly is practically all that I think about. I just can't imagine what my life will be like once she's gone. There will be no more interrupted sleeps where I have to rescue her from her locking herself in my bathroom. She'll no longer be around to beg at my feet when I'm eating. No more walks around town or car trips. No more stepping on her squeaky toys in the middle of the night on the way to the bathroom. I won't get to pick her up from the groomers and see her with cute little bows on her ears. No more Molly hogging all the bed at night. No more Molly to make a nest out of my dirty clothes on the floor. No more Molly to greet me when I come home and to say goodbye when I leave for the day.



I don't ever want to say goodbye to her. I am scared that when she dies, she'll just be thrown in the trash at the vets or something. I have no idea how vets or anyone else handles a dead animal. I want her to be buried in our yard facing the water. I want to be able to visit her still even when she's gone.

Since I first learned about her sickness it has been hard for me to look at another dog. I get too jealous of the fact that other people will have their dogs to play with and my dog will soon be gone. She is 13 and that is a natural time for her to pass on but it's still so very hard.

I'm losing my best friend and all I can do is be there for her and love her.



>>ZINES

I don't want to write reviews for my zine because #1 they're so generic #2 the reviews can come off biased if the reviewer is a friend of the creator of the zine they're reviewing, or if the reviewer like some types of zines over others #3 most reviews I read don't help me know what's in the zine or anything else useful. #4 sometimes the reviewer bash the zine just to sound witty. I want to support the kids and their zines because zines are important. Zines are a great way of getting the word out about anything and are a great source in networking, support, release, etc. So these are little blurbs that are as non-biased as I could make them. These zines might be old and out-dated now but I promised the creators that I'd review them so I didn't wanna let them down. Let me know what you think of blurbs over reviews. Are they helpful? Should I change anything? Should I just do reviews? I'd really like some outside input.

HELLO, IT'S ME #9 \$2 mandy_helloitsme@gurlmail.com

This zine is 14 pages (7 sheets) and is all cut'n'paste. It's handwritten and also typed on the computer. I'd say it is a personal zine. There's stuff about ET, the creators thoughts on appearance vs. personality, a short interview with the band King Slacker, an article called "So you think you're punk, eh?" and other stuff.

BURNT BEAUTY #2 \$1 + 3 stamps PO BOX 654, Cave Creek, AZ 85327

BB is written by four kids and it's 47 pages. It's cut'n'paste and is personal, political, and musical. There's an interview with the band Venus Grrrl Trap, poetry, an article on Gay Marriage and an article entitled Beyond Rio

t Grrrl.

JOURNALSONG #2 3 stamps/\$1 5272 NE 8th, Portland, OR 97211

somersault@gurlmail.com

Journal entries, thoughts, etc. Gritty cut'n'paste with international-style icons (like you see at the airport and on the doors of men and women's bathrooms) and also drawings done by a friend. The cover is transparent paper and it's 64 pages (32 sheets) and is $\frac{1}{4}$ size of a standard sheet of paper.

PIPPI LONGSTOCKING \$1 PO Box 84, Easton, MA 02334 pippilongstocking00@hotmail.com

This zine is written by a "redheaded lezbo" and includes journal entries, an interview with the dyke r'n'r band Triple Creme, an interview with her friend Linda, plus thoughts, photos by Pippi and drawings. 30 sheets and $\frac{1}{2}$ size standard sheet.

PSYCHO #1 FAN!!! \$2 PO Box 143, Tucson, AZ 85702 -OR- PO Box 12125, Berkeley, CA 94712 sodapopseth@hotmail.com

Full-size and 14 sheets. Cut'n'paste r'n'r style and lots of lists, interviews, celebrity profiles, and even a Donny Osmond center photo. 70's style stuff: Gary Coleman, Michael Jackson, Tony DeFranco, Lisa Carver, and also a new-ish band, The Bobbyteens.

SLANDER #8 THE GIRL ISSUE free PO Box 66156 Roseville, MI 48066 slander156@aol.com

Magazine cut-outs, computer-typed, with lots of stickers. "Interviews" with Barbie and the doll She-ra, plus a real interview with Betty Boob of the magazine, BUST. Lists, horoscopes, concert reviews, puzzles, and more.

MY DIRTY HANDS #4 \$1/trade/3 stamps 6882 Chestnut St, Hanover Park, IL 60103
pixie-punk@hotmail.com

Cut'n'paste, computer-typed with poetry, thoughts, zine info, and part I and II of a story. There are also quotes and lyrics. Personal and 14 sheets/28 pages.

NEW YEAR NO. 2 \$4.50 PO Box 112, Seattle, WA 98111

Cut'n'paste, hand-typed, with lots of photos, drawings, and ink prints. Thoughts, poems, and letters. The cover is silk-screened cloth and is 30 sheets/60 pages.

GIRLS GUIDE TO TOURING free PO Box 7012, Olympia, WA 98507

Interviews with Amber Bayer and Rickey, Beth from the Gossip, Erin Putnam aka Sissy Chromie, Cythia and Jesse: roadie extraordinaire. Plus info on places to eat, directions, how to book a tour, etc. 22 sheets.

ELECTRA #2 Flat 8, 4 Maelgwyn road, Llandudno, Conwy, LL30 2yn, N Wales, UK
electrazine@hotmail.com

Lists, show reviews, record reviews (mostly pop, indie, and grrrl bands). Interviews with Manda Rin of Bis, Hopewell, Life Without Buildings, Witches of Oz, Angelica, Electrelane. Lots of thoughts and lyrics. Cut'n'paste and very grrrl influenced. 63 pages.

RED HANKY PANKY #7/Hormone Frenzy 3.5 \$3/1.50 UK

RKP: 7 the old school buildings, St. Clements Yard, Archdale Rd. London, SE22, 9Hp UK redhankypanky@btinternet.com

HF: 12 oakdale court, Fortnam RD, London, N1 9 3nt, UK markconnorton@hotmail.com

A split zine. HF 3.5: Info on Queercore 2000 Thoughts on advertizing. Brugutte Lin. Old record reviews, comics, heterosexuality, pride/shame. RHP 7: Comics on sexuality, finding the perfect bra, christmas 1978, to have a perfect date, gay games, depression affirmation, and more. 16 sheets in all.

KURT COBAIN WAS LACTOSE INTOLERANT CONSPIRACY

ZINE \$1 PO Box 170612, San Francisco, CA 94117

Milkphobic@depechemode.com

Research about why milk killed Kurt Cobain. Lyr ic interpretations and other reasons why. Manif esto: 1. Kurt Cobain killed himself after escap ing from a drug rehab. 2. Kurt Cobain was in re hab for heroin addiction 3. Kurt Cobain claimed to take heroin to lessen his undiagnosed "stoma ch pains" 4. The number one cause of "stomach p ains" of people in their mid 20's is newly acqu ired and undiagnosed lactose intolerance. 5. Kur t Cobain was lactose intolerant 6. Courtney did n't kill Kurt Cobain, mild did.

EYE-SCREAM #1 Nieuwe Mare 13, 2312 NL Leiden, H olland madpunk@hotmail.com

Interviews with Lady!Die, the Lulabelles, the Ri plets, Barbitch, Bambix, Missfed, and Facehugger Also info on Bunnies on Strike, Witchnight, Sel f-Defence, punk rock in the Netherlands, plus g ig reviews. 22 sheets.

RESTORING HARMONY #2 PO Box 26, Manchester, CT
\$2 06045-0026 astridiana@aol.
com

Stuff on Tai Chi and self-defence, feminism and marriage, DIY weddings, guide to DIY zine publi shing, and good books. 10 sheets.

WHEN I WAS 6½ #1 Box 10301, Canoga park, CA 913 06

Thoughts and stories of people thinking back to being 1 thru 10. Little White Lies, Strawberry Shortcake, gerbles, death, and more. Crayon dra wings, How-To be 6 again, poems, etc. 12 sheets

I want to start setting zines at shows -esp. at Banal Existence benefit shows - & need lots more to sell. They don't have to be punk or political (altho I need lots more of those types) so get in touch if you want your zine sold by me.

INTERVIEW WITH HILDE OF LADY!DIE

I first met Lady!Die when they performed on the first day of Ladyfest Glasgow. The band had a great sound and were really powerful to see. After the set I quickly went over to Hilde (bass, vox) and wanted to get to know her and the rest of the band. Over the next few days I got to learn more about the 3 awesome girls from the Netherlands. I've been listening to their 8-song CD "Time For Change" constantly since I've been back in the US. It's so great to hear an all-female crusty hardcore metal band. I emailed Hilde some questions I had and here's what I got:

RAGG: In the Holland scene report in Maximum Rock'n'Roll #222, your band was described more than once as a riot grrrl band. In many cases I feel like people will describe any girl band that looks like a bunch of riot grrls or has a singer with Kathleen Hanna-style vocals, as being a riot grrrl band. Do you feel that "riot grrl" is an okay description for your band?

H: Musically we are not a riot grrrl band. The report in MRR also says that our music is influenced by punk, hardcore, and metal and I think that alone is quite an okay description of our music. Just because I (and that means me, the rest of the band is not involved in this) make the riot grrl europe zine and own the riot grrl europe mailing list and website, doesn't mean my whole band is about riot grrl too. For me, riot grrl is more of a state of mind than a style of music. Maybe you can hear certain influences cause, yeah, I listen to Le Tigre and Sleater-Kinney and Bratmobile and whatever more but I also listen to Soulfly, System of a Down and Machine Head. People hear what they want to hear.

RAGG: So America is involved in this "New War." As a person living outside the USA, what is your take on the September 11th attacks and how America is responding?



hilde at Ladyfest

H: There are a lot of people out there who deeply hate America, and that hate has a reason. That doesn't justify what happened on Sept. 11th, it's a sick, sick thing, but they could have seen it coming.

America's international policies and world-dominating ambitions have led this to happen. It's the source of the whole tragedy.

The way America is responding is even more insane. They are not trying to get to the source of all this, they are trying to fight the symptoms. So even if they get Bin Laden, a new one will stand up again, cause it wasn't Osama Bin Laden in those airplanes himself, there were other people in there: angry, full of hatred and ready to die for their cause. I think that there are many more. I don't buy this was as a battle between good (America) and bad (Taliban) but I look at it as a war between two evils.

RAGG: I've been apart of an activist group called the Nova Action Coalition and when trying to get kids involved in the group, I get the feeling that they don't think their actions will help anything. What is your take on protests, marches, boycotting, and other forms of activism? Do you think they help?

H: If you would stop doing these things, would that help instead? It's sad to see so many kids walk away from their ideals just because the protests and marches don't give a concrete progress. I can understand why they feel like that, but if I would feel that way I wouldn't be (for example) a vegetarian anymore. I don't believe that I would make a world changing statement with that, I would just be making a statement for myself. I am a part of that whole world, and the only thing I can truly change, the only thing where I can see concrete progress is within myself. So I will keep on being a veggie, trying to be a positive example without pointing my finger and make people feel bad.

About protests and marches, I think it is all about a good vibe, about being with like-minded people, about believing. I have spent many hours in front of McDonalds restaurants handing out flyers, talking to people. Most of the time I was unsuccessful, but those few times I made people turn around with the decision to eat somewhere else instead meant everything to me. Cause those people will spread the word to their friends, and their friends to their family and friends, and so on. You can only do your part, nothing more, and certainly nothing less.

RAGG: In Holland, how are both the general public and also the punks feeling about what happened?

H: Holland is quite an open-minded society (compared to most other countries, including America) and most people here were against the attacks.

RAGG: I've heard about many amazing peace marches, demonstrations, and rallies happening around the world against the "new war." What have they been like where you live?

H: Everyone was shocked by the attacks in the first place. Hundreds of people brought flower

rs to the gates of the American Embassy, but when the attacks by America began, that same gate was used for protests. Many people here don't agree with the attacks.

RAGG: I've been thinking about how the women are treated in Afghanistan. Western culture seems to think the treatment is awful because we view women as equal. Do you think women there agree with the way they are being treated because of religious reasons? Do you think it is fair for Western culture to fight against the current treatment of women in Afghanistan?

H: First of all, the Koran doesn't say that women have to be treated like that!

In the time of Prophet Mohammed, there were even less women's rights. The new rights he brought forward were revolutionary for that time. Mohammed and his beliefs weren't women unfriendly at all. They were all about a better position for women, more rights for women. Back then, if he had stated full freedom for women, the people probably would have executed him.

It is true that America and the West tend to shove their culture down the throats of other people and I guess there's a thin line between that and taking action when you believe that the human rights are violated. What are human rights and does America follow them? In Holland, the death penalty was banished years ago, in America hundreds of people are still waiting for the death penalty. I say, send down a military force to that country of barbarians and install *real* democracy there. Okay, okay, I'm not being entirely serious here, but you'll catch my drift.

Back to Afghanistan, where the situation is completely different. Afghanistan used to be somewhat more free than it is now. 60% of all students were made up of women, and women worked in all kinds of professions. That changed ten years ago. TEN YEARS AGO. If America would really be after a better position of the Afghani, they

would have tried to hunt down the Taliban years ago. This war is all about Bush being worried about losing his face. It's funny, cause this habit is told to be typically Muslim

RAGG: This summer you played at Ladyfest Glasgow and as an individual and as a band member, did the festival seem to be useful? How are festivals able to create change?

H: These festivals are all about enjoying and celebrating women art, not about creating a divided scene between men and women. I guess what we can do through these festivals is encourage women and girls to step up to the stage themselves and integrate into the boy scenes. It's all about the unity in the end.

Yes, the festival did seem to be useful, cause next year there will be a Ladyfest London a Ladyfest France (probably Paris) and all those girls/girlbands out there will finally have a chance to be heard. Ladyfest Glasgow totally inspired us!



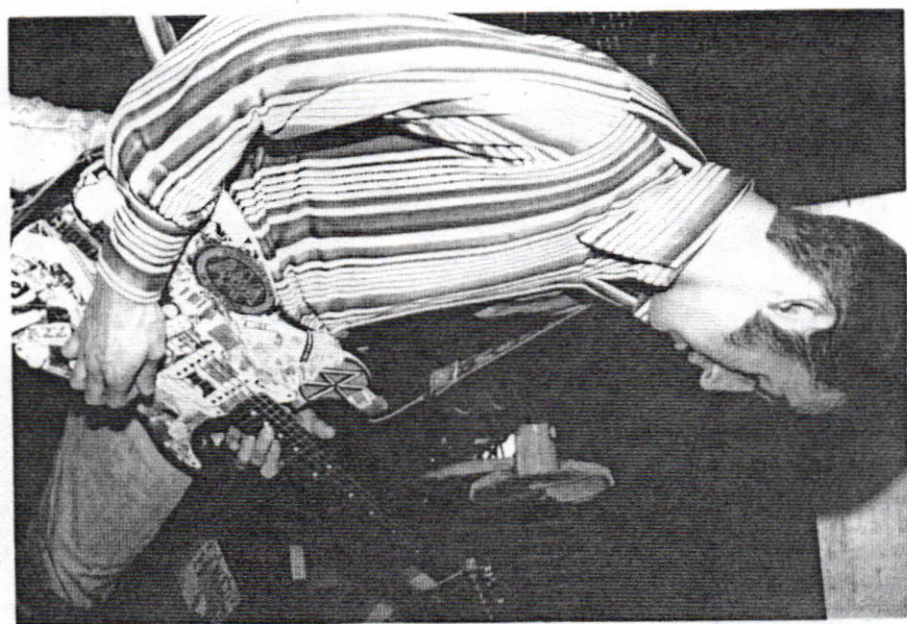
RAGG: Manuela and you are working on Ladyfest France. From what you saw from Ladyfest Glasgow, what sorts of things are you going to change? What

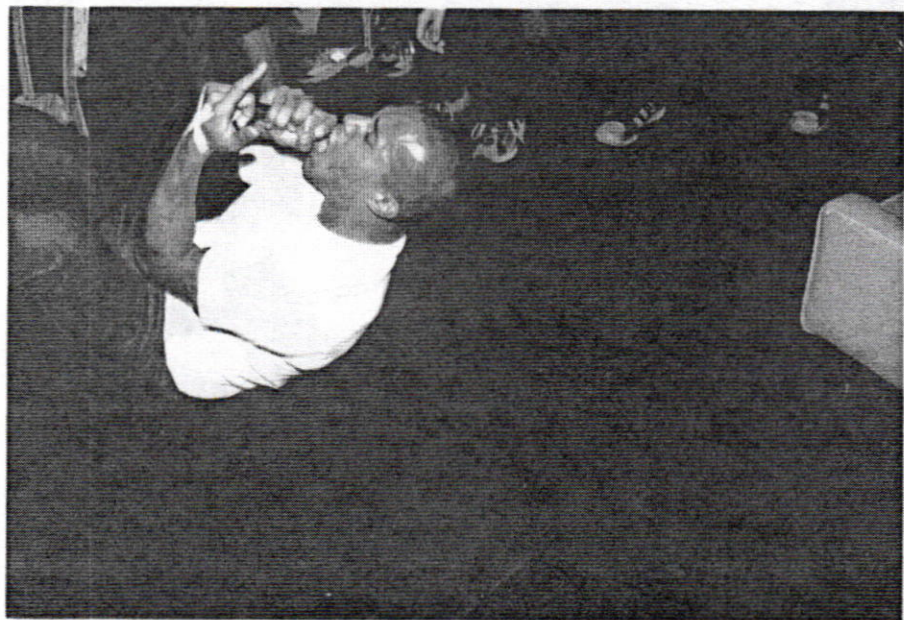
RAGG (dwns) Mandy (guit., vox) Wilde (L-R) issues do you hope to address that weren't in Glasgow?

H: We are mainly focusing on European bands especially bands from 2nd world countries like Spain, Italy, Poland, etc. But of course we'll also try to get some *bigger* acts. We want to create a space for every European country so they can represent their scene on Ladyfest. One issue will also be boys in riot grrl, we will try to start discussions about this topic. -END- www.ladydie.nl

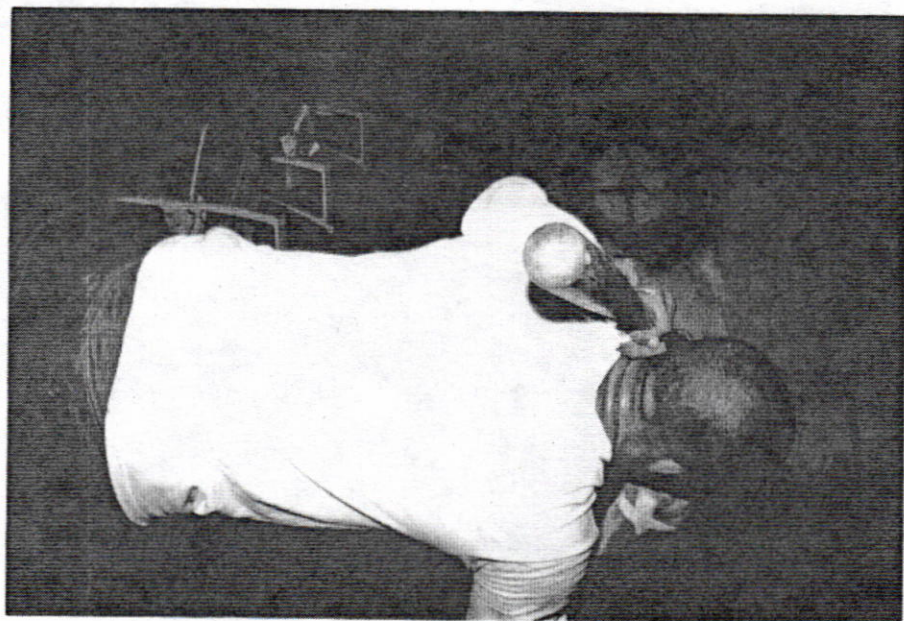


top: Sean of Cold Sweat bottom: Nick of Cold Sweat





These were taken at Cold Sweats first Show 10/19/2001





top: the kids bottom: Lord Mike of Spitting Teeth





top: nipped to shreds bottom: neal of Spitting Teeth



secret letters

#1. You are not a bad person but you haven't made positive choices. Deep down you are kind but you hide it when you are around certain people. I miss talking to you but after hearing what you've said behind my back, I question what you say to me. If you had a problem, you should've just talked to me about it. Weren't we good enough friends to be honest with each other? I don't make an effort now to talk to you because I don't see why I should. You should know why I am not interested in hanging out with you. Our friend already told you why but you still needed her to ask me for you cuz you're too chicken. You're too scared to ask me yourself? If you can't even resolve this, how can you ever expect us to be friends again in the future? Your happiness is fake. If you were having problems you should've talked to me about it. Why lie to me with that smile of yours? It's not fair to me. Hiding behind your giggles only hurts yourself.

#2. I need someone to talk to. I need someone who will give me good advice when I break up with a boyfriend and accompany me to Planned Parenthood. I need someone who asks me more than how my day was. I need someone who I can hang out with and gossip with. I feel as though I'm walking on crushed eggshells with you. You flip out at the drop of a hat even tho I try my best to keep you calm. It's always about structure with you. It's fine if you need to want to know where I'm gonna be, but right now it's too much. What's with the constant curfews? If you could stop watching TV and pay attention to what I say, I wouldn't be so unpleasant around you. I feel as though if my brother says something racist or ignorant, you don't say a word in protest but if I talk about my political views, I am talking crazy. Your lack of support is keeping me down.

#3. You know you mean the world to me. You are the first person who I can truly relate to. With you, I can be myself, but right now it is so hard to be around you. I don't mean to be an asshole around you but I don't feel like when I make a request, you fulfill it. I need my space. I need time to think and get over everything. I want you to know that I still care for you more than anyone else. You were my only friend and right now I need to meet new people and find myself again. I lost the memory of who I am long ago. This isn't easy for me. I hope you understand that I still want to be friends, but I need to find out who I am first.

#4. I heard that you don't want any hard feelings since you're friends with someone who is not on speaking terms with me. I'm not mad at you. Be friends with whoever you want to be friends with. But if you say we're on good terms, how come you don't speak up when she treats me crappy? Couldn't you at least tell her that all her shittalking isn't cool?

#5. I've heard from someone that you miss talking to me and don't think badly of me. If that is true then why don't you call me or say hi to me when you visit kids at my school? I thought you didn't like me because the last few times we've talked, you sure acted like it. Do you expect me to know that you want to talk to me? How am I supposed to know? How come you're acting as if I have to make the first move? You treated me like shit and took advantage and now you want me to mend our friendship? I think it should be you who makes the first move. I want to see that you truly want to restart our friendship. I need the truth. I saw you the other day at school and when you waved at me in the car, I wasn't sure that you were really waving at me. I didn't know if I should wave back.

Look Back & Laugh

One day in July my boyfriend at the time, Matt, his friend Vincent, and I planned to go see Fugazi play at the Archie Browning Sports Centre in Victoria, BC. I told my folks that I was spending the night at Matt's house, Matt grabbed a bottle of his parents' whiskey, and the three of us piled into my car. I needed to make a stop at B of A and the nearest ATM was a few blocks away on Broadway. We were waiting for a light to turn green when the car behind me hit me. My car hit the one in front of me and that car hit the one in front of it. The guy who hit me had no insurance, looked like he was stoned, and hardly said a word. He didn't apologise. I had never been in an accident before and had no clue about what to do about telling my folks. I really wanted to see Fugazi and intended to go no matter what. My car was still drivable but it would make a horrible scraping noise everytime it would turn. At a nearby Chevron we got my car to sound a little less frightening and we made our way to Canada. I didn't drink but Matt and Vince sure as hell did. Instead I chain-smoked and kept my eyes on the road while the two of them goofed off. They were piss drunk by the time we reached the border and while waiting in line at Immigration office I began to panic. Matt, in a drunken stupor said, "I think I should do the talking cuz I'm the one who's 18." There was no way in hell I would let Matt talk. He and Vince both reeked of alcohol. Vince and I were both under 18 and didn't have any sort of proof that our parents were allowing us to go into another country. I had no clue how crossing borders worked for minors and everytime we moved up in line I did everything I could to keep cool. Then it was our turn. The woman behind the desk asked us our names,

our ages, and why we were going to Canada. We didn't lie and she asked us if our parents knew where we were. We all said yes and she asked me who's car I was driving. "My parents." "So your parents gave you the okay and are giving you the car for the trip?" "Uh... yes. Right." It was that easy. The Immigration lady basically lied for us! We were making good time. It was mid-afternoon and the next stop would be the ferries. I had gotten directions from mapquest.com which proved to be a huge mistake. It said to take a right at the red light when it ment to say a left and we ended up at a dead end surrounded by fields and a farmhouse. It took us forever to get to the ferry docks. The whole way I was freaking out. Matt and Vince were fucked up, I wanted to be fucked up, and mapquest.com could eat shit and die. I had no more cash to buy the ferry tickets so I used my debit card and finally was able to drink some of the whiskey. During the ferry ride I lightened up and drank more but I was still nervous. It was 6:30 and the show started at 8. I hate being late and I knew it would take us a while to find the place, knowing mapquests accuracy. By the time we reached Victoria, it was dark and we were all going crazy with excitement. We made it into the city easily but with barely any time to spare before the show started. We would probably miss the opening bands. Freaking out, we went to a motel to get better directions which didn't help at all. Screaming at the city and flicking stuff out the windows, we drove to a mini mart and Matt jumped out to get directions. Vince yelled out of the window to Canada, "I shake my fist at you!" He got out of the car and without a care in the world, ripped the sign off the side of the store. The guy working inside, ran to Vincent and yelled "What in the fuck happened?!" "There were some kids that did it. They had some bottles of beer with the m... I think they're called 40's? They pulled the sign and hopped over the fence. I was about

t to run in and tell you." The guy looked at Vince like he was full of shit and continued to yell and demand an answer. Matt stood by the doors, not wanting to get involved. "I smell alcohol!" the man boomed thru my car window. Inside, I was sweating bullets and envisioning what my parents were going to do to me when I get home. They're had plenty of phone calls from the police about my brother but never about me. They'd also never had gotten a phone call from the Canadian police. I'd be lucky if my parents would ever let me see the light of day again. I didn't say anything to the man and tried to keep under control. The guy went inside and called the cops who came by quickly on their dinky motorcycles. The worker and Vince yelled at one another as the police tried to figure out the situation. One of them pulled me aside and asked me if I had been drinking. I said that I had about 45 minutes earlier and the officer gave me my first and only breathalyzer. I don't think I've been so terrified in my whole life. Negative. The results were negative. I could remain a free girl. When I went back over to Vince, the owner was actually apologizing to him! That sly bastard of a friend actually convinced everyone that it was some kids (who weren't even real) who caused the act. With 10 minutes of the entire show left, we drove off slowly, drained of all energy, sad of missing Fugazi, and impressed at Vincents victory. By the time we got to the center, the show had been over for a few minutes and happy kids got on their bikes and into their cars and drove away full of energy. Matt and I went inside anyway to see if we could at least talk to the band. Ian MacKaye was talking to Kate Becker and some people from the Vera Project. We waited for him to talk to us and when we had his attention, through held back tears I told him our tale of woe.

He said he felt sorry but told us to remember that they are just a band. He took us backstage and offered us all the food they had. The rest of the band introduced themselves and wished us the best. Ian offered to put us on the guest list for the Vancouver show the next night but I wouldn't be able to go. I would be leaving for California for a photo class the day after the Vancouver gig. With all the food in our hands, we watched their van leave the parking lot. They waved goodbye and we got back into my car, and were silent for the rest of the night. We slept in my car until the first ferry came in the morning and laughed about it with each other on the way back to Seattle.

A month later my mom found my bank statement and asked me if I went to Canada. I said no and she called the bank and filed for fraud. A few days later we got

a letter from the bank saying that the purchase of the ferry tickets and gas had been done by phone and that it was infact fraud. My mother reminded me to never buy anything over the internet because people can steal your card number. To this day my parents still don't know anything about that day in July.

Photographers That I Admire

Joel-Peter Witkin + Diane Arbus + Roy DeCarava + Weegee + Richard Billingham + Vic Munro + Danny Lyon + Glen E. Friedman + Nan Goldin + Danny Clinch + Ralph Eugene Mityard + Tell Xirani + Cindy Sherman + Mary Ellen Mark + Eugene Richards + Miron Zownir + Nick Waplington

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FRIDAY
JULY 6, 2001

SOS Productions Presents **FUGAZI** With Guests

@ Archie Browning
Sports Centre
1151 Esquimalt Rd.
Curling Rink
Victoria, BC
Doors 7:30 pm
Bands 8:00 pm

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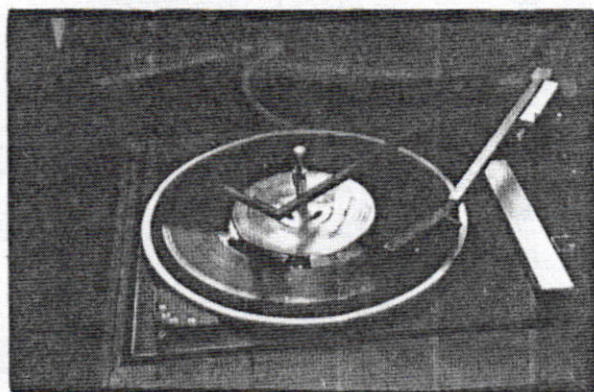
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thanks! Mattie + Laura + Stev + Hilde + Lyn
+ Molly + Paul + Socialist Alternative (esp.
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Diane + Yaya + Sam + Gen + Dan + Michelle +
I miss ya! Maeanna + Russ + Jesse + Rosie + Fuu
+ Laura + Jason + Karen + Maggie + Santos +
Flynn + Morgan + Meryl + Gerard + Nora + Teal
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gear I use (camera, film, flash, etc.)

Nikon FM10 with 30-70 ft lens + Vivitar 285HV Zoom Thyristor + Kodak Tri-X (36) + Ilford HP5 (36)

